

# Sofilm France

Adam Lowenstein

**Jewish Identity in French Cinema (1950-2010)** Serge Bokobza, 2016-02-22 This book examines the expression of a Jewish identity in French films and the characteristics used by filmmakers to portray this nebulous concept in movies produced after the Shoah and World War II. Throughout a sixty-year span, French directors struggled to define Jewish identity and a correlation with the larger question of French national identity. The study delves into the larger question of Jewish identity as characterised in works of cinematic fiction in accordance with the history of the Jews of France, using the centrality of the emancipation paradigm of 1791 and the theoretical frame provided by Jean-Paul Sartre's *Réflexions sur la question juive*. The book identifies and describes three categories of films produced between 1950 and 2010 that represent the manner in which directors portrayed an evolving Jewish identity and its relation to French society, rejecting the practice of labeling a film as "Jewish" because of the ethnicity of a director or writer. Based on extensive research including the review of over 200 full-length films, the book provides an overview of features addressing the concept of Jewish identity and includes a Descriptive Filmography of productions matching the author's definition of a Jewish-identity film. From the template *La Grande Illusion* to contemporary releases, the book argues that French Jewish-identity films dwell in the sociological realm of Jewishness, as the epicenter of tension is rooted in identity rather than religion.

*The Phrase Phonology of English and French* Elisabeth O. Selkirk, 2015-07-03  
This work, first published in 1980, was a doctoral dissertation submitted to the Department of Foreign Literatures and Linguistics of the Massachusetts Institute of Technology in 1972. This study concerns certain aspects of the relationship between syntax and phonology in English and French. In particular, it represents an investigation of the universal conventions and language-particular readjustment rules which create the proper surface structure input to the phonological rules operating beyond the level of the word in French and English, and it offers a description of those phonological rules. This title will be of interest to students of language and linguistics.

*The Rough Guide to Paris* Ruth Blackmore, James McConnachie, 2003 Accommodation - Eating and drinking - Shops and markets - Music and night life - Festivals and events - Paris suburbs\_n\_

*French Film Theory and Criticism, Volume 2* Richard Abel, 2021-05-11 These two volumes examine a significant but previously neglected moment in French cultural history: the emergence of French film theory and criticism before the essays of Andr  Bazin. Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to bite into the discursive flow of early French writing on the cinema. Each of the periods is discussed in a separate and extensive historical introduction, with convincing explications of the various concepts current at the time. In each instance, Abel goes on

to provide a complementary anthology of selected texts in translation. Amounting to a portable archive, these anthologies make available a rich selection of nearly one hundred and fifty important texts, most of them never before published in English.

*French Film Theory and Criticism* Richard Abel, 1993-09-12 These two volumes examine a significant but previously neglected moment in French cultural history: the emergence of French film theory and criticism before the essays of Andr Bazin. Richard Abel has devised an organizational scheme of six nearly symmetrical periods that serve to bite into the discursive flow of early French writing on the cinema. Each of the periods is discussed in a separate and extensive historical introduction, with convincing explications of the various concepts current at the time. In each instance, Abel goes on to provide a complementary anthology of selected texts in translation. Amounting to a portable archive, these anthologies make available a rich selection of nearly one hundred and fifty important texts, most of them never before published in English.

**Generative Phonology** Nigel Love, 1981-01-01 This study is a discussion of, rather than a contribution to, generative phonology. The central question posed, is: Does linguistic theory provide a basis for choosing between competing grammars – that is, an evaluation procedure for grammars? If so, then what is its form? If not, then how are we to interpret controversies between linguists as to the relative merits of competing grammars? These

issues will be discussed in relation to a particular problem of evaluation in the treatment of the morphonology of final segments in Modern French.

*Remade in France* Valérie Saugera, 2017 *Remade in France: Anglicisms in the Lexicon and Morphology of French* chronicles the current status of French Anglicisms, a popular topic in the history of the French language and a compelling example of the influence of global English. The abundant data come from primary sources-a large online newspaper corpus (for unofficial Anglicisms) and the dictionary (for official Anglicisms)-and secondary sources. This book examines the appearance and behavior of English items in the lexicon and morphology of French, and explains them in the context of French neology and lexical activity. The first phase of the latest contact period (1990-2015) has its own complex linguistic characterization, including a significant influx of nonce borrowings and very low frequency Anglicisms, heterogeneous and creative borrowing outcomes, and direct phraseological borrowing. This book is a counterargument to the well-known criticism that Anglicisms are lexical polluters. On the contrary, the use of Anglicisms requires the inventive application of complex linguistic rules, and the borrowing of Anglicisms into the French lexicon is convincing proof that language change is systematic. The findings bring novel interdisciplinary insights to the domains of borrowing in a non-bilingual contact setting; global English as a source of lexical creativity in the French lexicon; the phases, patterns and processes of integration of English loanwords; the

morphology of borrowing; and computational corpus linguistics. The appended database is a snapshot of a synchronic period of linguistic contact and a useful lexicographic resource.

**Paris in the Dark** Eric Smoodin, 2020-03-27 In *Paris in the Dark* Eric Smoodin takes readers on a journey through the streets, cinemas, and theaters of Paris to sketch a comprehensive picture of French film culture during the 1930s and 1940s. Drawing on a wealth of journalistic sources, Smoodin recounts the ways films moved through the city, the favored stars, and what it was like to go to the movies in a city with hundreds of cinemas. In a single week in the early 1930s, moviegoers might see Hollywood features like *King Kong* and *Frankenstein*, the new Marlene Dietrich and Maurice Chevalier movies, and any number of films from Italy, Germany, and Russia. Or they could frequent the city's ciné-clubs, which were hosts to the cinéphile subcultures of Paris. At other times, a night at the movies might result in an evening of fascist violence, even before the German Occupation of Paris, while after the war the city's cinemas formed the space for reconsolidating French film culture. In mapping the cinematic geography of Paris, Smoodin expands understandings of local film exhibition and the relationships of movies to urban space.

**John McTiernan** Larry Taylor, 2018-06-19 John McTiernan is one of the most influential action filmmakers of his generation. Educated at the American Film Institute and influenced by European cinematic style, he made his name

with a trio of groundbreaking action films--Predator, Die Hard and The Hunt for Red October. His later output was a mixture of successes and failures, including Last Action Hero, one of the most colossal misfires in Hollywood history. His career and personal life unravelled when he was indicted and briefly imprisoned for involvement in a wiretapping scandal. Drawing on extensive research, the author covers McTiernan's tumultuous life and career, from his early triumphs through his extensive legal battles and his multiple attempts at a comeback.

**Paris** ,2008

**Southwest France** ,2003 Complemented by travel advice, maps, accommodation listings, and site descriptions, a collection of essays and articles on the region of southwestern France, by noted authors, travel writers, and journalists, is organized thematically under such headings as Current Events, Food and Drink, and Museums and Monuments. Original. 15,000 first printing.

*France on Film* Lucy Mazdon,2001 This collection of new essays is a comprehensive introduction to the concerns and styles which characterise contemporary popular French film.

**Paris and the Musical** Olaf Jubin,2021-03-18 Paris and the Musical explores how the famous city has been portrayed on stage and screen, investigates why the city has been of such importance to the genre and tracks how it has developed as a trope over the 20th and 21st centuries. From global hits An American in Paris, Gigi, Les Misérables, Moulin Rouge! and The Phantom of the

Opera to the less widely-known Bless the Bride, Can-Can, Irma la Douce and Marguerite, the French capital is a central character in an astounding number of Broadway, Hollywood and West End musicals. This collection of 18 essays combines cultural studies, sociology, musicology, art and adaptation theory, and gender studies to examine the envisioning and dramatisation of Paris, and its depiction as a place of romance, hedonism and libertinism or as 'the capital of the arts'. The interdisciplinary nature of this collection renders it as a fascinating resource for a wide range of courses; it will be especially valuable for students and scholars of Musical Theatre and those interested in Theatre and Film History more generally.

**Animation in Europe** Rolf Giesen, 2022-08-24 There is a lot one could say about animation in Europe, but above all, there is no consistent European animation. It is as disparate as the various countries involved. Audiences will certainly recognize American or Japanese animation, but in Europe, it can range from Czech, Polish, and Hungarian to Greek, Italian, Spanish, Portuguese, French, and British. Animation in Europe provides a comprehensive review of the history and current situation of animation in over 20 European countries. It features numerous interviews with artists and producers, including rare documents and firsthand accounts that illustrate the rich history of animation in Europe. Additional features include • An extensive chronology with key events in European animation • A Who's Who of producers, directors, writers, and animators working in Europe • An examination of the



origin of European animation and its influence Animation in Europe is the first book devoted entirely to this topic and, therefore, will be of value for animation buffs as well as practitioners and researchers.

*The Complete Entertainment Discography, from the Mid-1890s to 1942* Brian Rust, Allen G. Debus, 1973 The first book to trace the recording careers of the great entertainers: singers, comics, actors and actresses, vocal groups, show-business personalities.--Book jacket.

**United States General Imports from the Latin American Republics Excluding Strategic, Military and Critical Materials** United States. Bureau of the Census, 1949

**Reconceptualising Film Policies** Nolwenn Mingant, Cecilia Tirtaine, 2017-11-22 This volume explores and interrogates the shifts and changes in both government and industry-based screen policies over the past 30 years. It covers a diverse range of film industries from different parts of the world, along with the interrelationship between different localities, policy regimes and technologies/media. Featuring in-depth case studies and interviews with practitioners and policy-makers, this book provides a timely overview of government and industry's responses to the changing landscape of the production, distribution, and consumption of screen media.

**Visages de la France** Olivier Mongin, 2019-05-22 Gabin, Delon, Belmondo, Depardieu, mais aussi Michèle Morgan, Deneuve, Isabelle Huppert, Adjani... Ces visages, ce sont ceux d'acteurs de cinéma que l'auteur veut saisir à

travers leurs différents rôles de manière à comprendre les évolutions de la France depuis les années 1930. Le choix proposé renvoie à chaque fois à de grandes séquences historiques françaises : le monde ouvrier et sa condition, la guerre et l'après-guerre, les années de la décolonisation, la France des Trente Glorieuses... C'est à la fois une histoire de la France contemporaine et une histoire du cinéma français à travers ses grandes figures, leurs diverses incarnations de notre vie sociale, la représentation des grands événements nationaux, leur interprétation de nos fractures, inquiétudes, idéaux, combats... Olivier Mongin donne une lecture sociologique et historique passionnante de l'acteur. Comme visage d'une nation, d'un peuple.

*Shocking Representation* Adam Lowenstein, 2005-12-22 In this imaginative new work, Adam Lowenstein explores the ways in which a group of groundbreaking horror films engaged the haunting social conflicts left in the wake of World War II, Hiroshima, and the Vietnam War. Lowenstein centers *Shocking Representation* around readings of films by Georges Franju, Michael Powell, Shindo Kaneto, Wes Craven, and David Cronenberg. He shows that through allegorical representations these directors' films confronted and challenged comforting historical narratives and notions of national identity intended to soothe public anxieties in the aftermath of national traumas. Borrowing elements from art cinema and the horror genre, these directors disrupted the boundaries between high and low cinema. Lowenstein contrasts their works, often dismissed by contemporary critics, with the films of acclaimed New Wave

directors in France, England, Japan, and the United States. He argues that these New Wave films, which were embraced as both art and national cinema, often upheld conventional ideas of nation, history, gender, and class questioned by the horror films. By fusing film studies with the emerging field of trauma studies, and drawing on the work of Walter Benjamin, Adam Lowenstein offers a bold reassessment of the modern horror film and the idea of national cinema.

*French Cinema: a Very Short Introduction* Dudley Andrew, 2023-10-18 It is often claimed that the French invented cinema, and although their prominence may have been supplanted by Hollywood today, the French film industry remains both prolific and highly lauded. Exploring the entire French cinematic oeuvre, Andrew teases out the distinguishing themes, to bring the defining features of French cinema to light.

This book delves into Sofilm France. Sofilm France is an essential topic that must be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into Sofilm France, encompassing both the fundamentals and more intricate discussions.

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